THE COMPLETE GUITAR SERIES
Volume 1

The basic components of making music on the guitar from rock to pop to classical

- Basic Chords & Scales
- Tablatured rock songs & rock chords
- First position note studies
- Popular classical pieces
- Fingerpicking & strumming
- Fun & useful practice songs
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Prices: The Complete Guitar Vol. I or Vol. II Books  
$8.50 each  
The Complete Guitar Vol. I or Vol. II Cassette  
$4.95 each  
Package of Volume I & Volume II and its accompanying cassette  
$13.95 each

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Boise, Idaho  
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PHILOSOPHY OF GUITAR INSTRUCTION

"This book is designed to give any beginning student a fully complete home learning knowledge of the guitar in a wide variety of ways, in the most simple and straightforward methods that I have found. The information here is a compilation of my extensive experience as a performer and instructor of the guitar for over 10 years, as well as from the knowledge I have as a classical music performer. I have written together all the best of these things into a book to show the basic form of today's popular styles along with the excellent technical advantages of classical training.

"I believe that the majority of the students of the guitar are interested in playing for enjoyment. Therefore, to betray them if it is obvious that the student should not be entertained. And you will be living in the future that you would become an excellent guitarist without any unnecessary effort or discipline and dedication. So what you did in this book is to introduce the student to various applications of how music is made on this instrument. I believe that if you will read and follow the directions in this 'book' you will find some very enjoyable 'scenery' along the way to your destination, only without all of the misguided struggle.

The guitar in my studies, a use of the most difficult instruments, and play it can be extremely frustrating and discouraging when you have been practicing and practiced and yet still have no beautiful sounds coming from your instrument. At these times it is much better to think of when you have done before and see the determination and a lot of hard work has paid off and how you can improve your technique. You can see a summary of what you will learn in the book:

1. Basic chords, shapes & finger patterns for playing popular and contemporary styles of music.
2. Basic chords, shapes & finger patterns for learning instrumental pieces such as jazz and blues.
3. Basic chords, shapes & finger patterns for learning instrumental pieces such as rock and pop.

The book will give you a good selection of basic chord songs and instrumental pieces.

When you finish this course you will be able to strum and fingerpick and rock pop songs, perform lead and rhythm on forward rock songs and perform several beautiful selections of instrumental music.

You will also have the ability to understand how to use the basic chords and patterns and play several songs.

I wish you the best from your efforts. May the wind be at your back and the music on the tips of your fingers.

Once I would greatly encourage you to get the cassette tape that accompanies this book that can be ordered on page 19. It will be of great benefit to you to be able to hear the songs and exercises as they were intended to be played.

CARY WHITE
The following information in each box needs to be read carefully and put into practice. Fret dots, string and finger names should all be memorized.

**PARTS OF THE GUITAR**

**NAMES OF THE FINGERS**

To help you memorize p, l, m & a make a word out of the letters Pima and spell it starting with the thumb or make each letter stand for a word.

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<th>3</th>
<th>2</th>
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<th>5</th>
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<td>n</td>
<td>u</td>
<td>l</td>
</tr>
</tbody>
</table>

**STRING NAMES**

To help you memorize the names of each string try using the following word game:

Eat another donut get bigger everytime.
RIGHT HAND TECHNIQUES

GUITAR PICK: HOLD THE PICK BETWEEN THE THUMB AND THE INDEX FINGER WITH ONLY 1/4 OF THE PICK USED TO PICK THE STRING. ALWAYS ALTERNATE THE STRING-DOWN FROM THE 12TH TO ETC. ETC.

BEST STRIKE: IT WILL REST ON THE 8TH STRING TO SUPPORT THE STRING. THE PICK WILL STRIKE THE OPEN STRING WITH THE FINGERTIP AND REST ON THE BEST STRING. THE DANGES ARE TO BE EXTENDED WITH THE HAND SLIGHTLY BACK.

BAD STRIKE: IT WILL REST ON THE STRING JUST ABOVE THE ONE PLAYED. IT WILL PLAY THE OPEN STRING FREELY SWINGING TOWARD THE PALM OF THE HAND.

PROPER LEFT HAND FINGERING

- Use pinky tips
- Keep fingers curled, never bend backward
- Keep line at the base of fingers parallel to guitar deck.
- The thumb should be between fingers to the left of the neck.
- Keep the finger tip as close to the front of the neck as possible.

POSTURE

- Sit erect on the front edge of your chair.
- Drop the left foot up on the back of your chair or on the floor.
- Rest the butt of the left leg with the head of the instrument at about eye level.
- Place the right arm elbow on the top of the guitar and black the hand in front of the hole.

THE FIRST EXERCISE...

I: Warming-up exercise on each string, starting with the 1st and working up to the 6th.

The left hand will play the following notes, starting on the open 6th string:

<table>
<thead>
<tr>
<th>Note</th>
<th>Fingering</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>1 2 4 3 5 2-1-0</td>
</tr>
</tbody>
</table>

To play each note, you will use a method called "rest stroke." To do this, place the thumb ("P") on the 1st string to provide good positioning of the hand and set the "P" finger on the first string with it slightly extended. Press the string lightly and release the string, allowing it to fall against the next string up, in this case, the 2nd string. Do the same with "m." Each note will be blocked with a different finger ("P" then "m" then "P"" then "m.""

TRY THIS EXERCISE NOW: 0-1-2-3-4-5-6-7-0 x 2 per string, all 8 strings.

The purpose of this exercise is to develop proper fingerings and control as to the boxes above for correct procedures. This exercise will also develop your agility better. If you run through it two times in a row per string.
TUNING THE GUITAR

There are two basic ways to tune the guitar. The easiest but less accurate method is simply to match each string's pitch up with that of a note on a piano. Tune the 6th string, B, to B below middle C on the piano exactly. See diagram.

The first method I have found for tuning the guitar is the 6th fret tuning method. It is so called because, as the diagram demonstrates, each open string is tuned to the one above it by pressing the 6th fret on that lower string.

Let me lead you step by step in keeping the guitar well tuned, which will add to your enjoyment of the instrument. An out of tune guitar can be a great torment to the ears.

1. First of all, tune the 5th string, D, to a D on a piano, pipe or guitar.

2. Next press the 5th fret down on the 6th string and tune that note to the open D string. They should sound the same pitch.

3. Now press the 5th fret on the 5th string and tune the open 4th string to the 5th. Make sure they sound the same.

4. Do the same with the rest of the strings with one exception. To tune the 2nd string to the third, you must use the 4th fret instead of the 5th fret. Please refer to the diagram.

5. Now the final adjustments are made while playing a couple of different chords and listening to each string in relation to the others. If one string of the chord sounds a little out then make an adjustment to it to make it blend with the rest of the strings in that chord.

You should now have a tuned instrument.
Just about all of the music you will play on the guitar will contain some sort of chord structure. A chord is two or more notes played at the same time. Since these clusters of notes are used so often, I want you to start working with them from the start.

As soon as you learn the 3 chords on this page and the next, you will be able to accompany yourself on the songs on the following page. We will start out with these 3 similar chords and add to them later in the book.

A CHORD GRAPH is used to teach you each chord’s fingering:
- Vertical lines represent the strings.
- Horizontal lines represent the frets.
- The numbers indicate which fingers to use with each fret number.
- The “X” indicates the string where it is not to be played on all 6 strings.

The “R” designates the string which is the root or the base of the chord, which, as you will see later, is an important string.

**Steps to Playing Chords:**

1. First of all, put all of your fingers on the 6 strings and strings as shown in the diagram above. As you stretch, keep your fingers on the frets and slightly curved with the thumb pointed up towards the edge of the neck.

2. Next hold a medium gauge guitar pick between the thumb and index finger of your right hand. Fling the pick in a downward motion without the lowest string (6th string) and see if it sounds clear, making sure the neighboring 2nd string is not brushing against it. Now pick all of the rest of the strings one at a time, following the same note until each of them being sure that your fingers are pressing really hard against each string. The least amount of pressure is needed and the best sounding notes are produced when the fingers are pressed as close to the frets as possible.

3. Finally, once you get one string in the chord sounding pretty good, then strum them together, drawing your pick across all of them starting with the 6th string through the 1st to the 10th string.

**Now you are ready to try these steps with the next two chords on the following page.**
After you have figured these two chords out then review the A chord on the previous page. Now you should attempt these easy strum songs using the three chords you have just learned. The arrow V indicates where the down strum will come in relation to the words and beats in these familiar songs. The beat or pulse can be found by tapping your foot to time as you play.

These songs will give you an opportunity to begin to memorize these chord fingerings as well as shift more fluently from chord to chord. GOOD LUCK!

**AMAZING GRACE**

<table>
<thead>
<tr>
<th>A</th>
<th>D</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>E</td>
<td>A</td>
</tr>
<tr>
<td>E</td>
<td>D</td>
<td>A</td>
</tr>
</tbody>
</table>

**SILENT NIGHT**

<table>
<thead>
<tr>
<th>A</th>
<th>E</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>E</td>
<td>A</td>
<td>A</td>
</tr>
<tr>
<td>D</td>
<td>A</td>
<td>D</td>
</tr>
</tbody>
</table>

Round you little child. Holy infant so tender and mild.

Sleep in heavenly peace. Sleep in heavenly peace.
THE 17 NOTES IN FIRST POSITION

With each group of chords that fit together (in a specific key) there are also certain notes that blend with those chords (in scale) of which we chose the melodies to our songs. Before we go any further in our use of chords it is important now to learn some of the notes that go with those chords.

This next section of the book will teach you how to read the 17 notes in the first position of the guitar on all 6 strings.

These are broken down into "notes on one string" where there are at the most 3 on each. They always flow alphabetically and so you will see the pattern on each string.

Example: The 1st string is called the "E" string and on the first note in learning this string, then "F" and then "G". The notes on the second string follow "A", then "B" and then "C".

There will be several exercises for each string and thus a series of exercises grouping several strings together. So it starts out simple, giving the learner time to memorize one string at a time.

I do not give you a lot of exercises for each string just at this point, I just want you to get familiar with the correct names of string names and where the notes can be found on each string. The goal is to get you to the real music toward the end of 10 or 12 sessions and a new you to spend the majority of your time on a piece of music really worth learning.

After learning the notes on one string, a small scale will be given to help you see the notes you have learned so far. Then at the end of the 9th string exercise, your complete session will be given to further cement into your memory the names you have learned.

At the very start you are encouraged to utilize the cut-out flashcards included in this book. These will be a great help for memorization, since only through repetition.

IN SUMMARY, TO LEARN THE NOTES MORE EASILY:

* Say the name of the notes on the line or space of the staff.
* Remember the names of each space or string and that the next note or two on that string will follow a space or line.
* Learn and memorize the scale as they are given to help you in your memorization.
* Use the flashcards.
**THE TREBLE CLEF**

Music is written on a 5-line staff marked at the beginning by a symbol called the treble clef. It is named because the loop on the symbol circles the line E.

The staff has 5 lines and 4 spaces on which different notes can be placed to indicate the pitch, the musician is to play. You can help to memorize the names of these lines and spaces. Here are a few helps to assist you getting to know them:

1. The lines can be learned by putting a word with each line name.
2. The spaces spell the word “FACE.”
3. From the first line going up, the notes ascend alphabetically. So if you get lost, use your alphabet:
   - **EVERY**
   - **GOOD**
   - **BOY**
   - **DESERIES**
   - **FUDGE**

---

**NOTES & THEIR VALUES**

We will start with four simple types of notes, but are hung on the staff. Each of these different notes tell you the DURATION or length of time that note is to be held:

- **WHOLE NOTES** are to be held typically 8 counts or beats.
- **HALF NOTES** which are 4 counts with a stem. It is in the type either 1 or 2 beats.
- **QUARTER NOTES** have the stem tm up and 2 stems and are held for one beat.
- **EIGHTH NOTES** look like a quarter note but also have a flag on the stem and are held one half of a beat.

<table>
<thead>
<tr>
<th>Whole Note</th>
<th>Half Note</th>
<th>Quarter Note</th>
<th>Eighth Note</th>
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<tbody>
<tr>
<td><img src="image" alt="Whole Note" /></td>
<td><img src="image" alt="Half Note" /></td>
<td><img src="image" alt="Quarter Note" /></td>
<td><img src="image" alt="Eighth Note" /></td>
</tr>
</tbody>
</table>

**COUNT**

- **Whole Note**: 1 2 3 4
- **Half Note**: 1 & 2
- **Quarter Note**: 1 & 2 & 3 4
- **Eighth Note**: 1 & 2 & 3 & 4 &

The same lead or stem for notes B to apply to all at any measure part the first.

- **Whole rest**: Hold rest
- **Half rest**: Quarter rest
- **Eighth rest**: 1 & 2 & 3 & 4 &
NOTES ON THE FIRST STRING "E"

Using the information above attempt these simple exercises. You will use any of the 1 and 2 fingers on the right hand to pluck these notes. This must be done with alternating 1 then 2, 1 then 2, etc. etc. using the rest stroke which is "P" on the 6th string index and middle fingers extended while plucking the string then moving on the next string up.

OK? Now we are ready to learn the 3 notes on the 2nd string!
NOTES ON THE SECOND STRING "B"

B  C  D
OPEN  1ST FINGER  3RD FINGER
1ST FRET  3RD FRET

STUDY # 1

This exercise now puts all 3 notes on strings 1 & 2 together. Good luck.
NOTES ON THE THIRD STRING "G"

Oh you are now ready to learn the two notes on the third string. You will do one little exercise with just the 3rd string notes and then you have a page and a half to get those first 3 strings memorized before you go any further.

To count, give two counts and one.

HAYSEED BLUES

C WHITE

A sharp miss the pick up and fret so F# is on the second fret 1st string.

These are the notes you've learned so far. Play them as a scale beginning with "G" and going all the way up to high "D" and then back down. Remember the fingering!
The next few songs contain both the notes you have learned so far as well as the chords that go with the bass melody. Learn the note portion of the song and then try the chord accompanying and strum patterns. You will give your guitar a full downstroke every time you see a chord symbol (X) or strum line (f). So in the song below, you will strum each measure 4 times. All of the chords you will need for these two songs are here.

**C**  
| X | R | X | X | R | X | R |

**F**  
| X | X | R | X | X | R | X | R |

**G**  
| X | X | R | X | X | R | X | R |

**D**  
| X | X | R | X | X | R | X | R |

**am**  
| X | X | R | X | X | R | X | R |

**STELLAR CONNECTION**

\[ G | f | f | C \qquad G | f | f | am | G | f \]

\[ G | f | f | C | G | f | am | G | f \]

**SNOW RIDER**

This next song contains a dotted half note, and a normal quarter note. A dotted half note would be written as a solid 2 counts plus an 1/2 count that is 1 count, as a total of 3 counts.

\[ C | f | f | C | f | C | f | C | f | C \]

\[ C | f | f | C | f | C | f | C | f | C \]

\[ F | f | f | C | f | f | C | f | f | C \]
**DAILY PRACTICE ROUTINE**

"**30 MINUTES A DAY AND GOOD MUSIC YOU'LL PLAY**"

Below is a suggested practice routine you should be doing at this point in your playing. If you follow the practice schedule below for a minimum of 30 minutes a day 5 days a week, you will see consistent growth in your playing. Anything less and it may be a long time before your "moving fun yet"!

Above each section is the suggested amount of time that should be spent on it.

(5 minutes)

I. WARM UP EXERCISES

  > 012345210 x2 on all 6 strings

  * Use guitar pick alternating down then up.

  * Use 1st or middle finger to pick the notes. Remember to alternate them for each note you play. Use rest stroke only.

(5 minutes)

II. SCALES

  > Basic C scale, 1st 3 strings beginning and ending on C.

  "Use the rest stroke for this exercise as well.

(10 minutes)

III. CLASSICAL STUDIES

  > You should practice 2 or 3 of the note studies that are still a struggle for you to play. Once you get the song to work then move on.

(10 minutes)

IV. CHORD AND HARMONY EXERCISES

  > The same applies here as for your note studies, once you are fairly comfortable with a song, move on. The goal in both the chord and note studies is to get you to some "real music."

You will get a more advanced routine curricula toward the end of the book. Please feel free to alter it in any way that meets your own goals and interests, however. I give this outline with the confidence that if you do these suggested exercises for the suggested amount of time you will see real tangible benefits.
The next two pages are going to give you three notes on the fourth string with some note exercises to learn them and give you some new chords to go with those melodies. In addition you will learn some RIGHT HAND RHYTHM PATTERNS to make the strumming of these songs more interesting.

NOTES ON THE 4TH STRING "D4"

D E F

OPEN 2ND FINGER 3RD FINGER
2ND FRET 3RD FRET

To learn the 4th string do the whole notes alone on the exercise below. Play each note with a downward motion of the l.th finger. Once you get familiar with that add the top part while playing the other whole note. The quarter notes will be played with the 2 & 4 fingers (alternating), while you play the whole notes with F.

* Remember the whole notes get four counts while at the same time you'll be playing the quarter notes which only get one count each.

Count 1 2 3 4
Finger number

Count 1 2 3 4 F
After you have done the entire portion of the song below then try the chords and
melody wherever you see a pattern like B C B. B stands for base or root of that
chord and that is what you pick down (the root is always the lowest string you are
allowed to play on any given chord). Then the 1st measure for you to strum the rest of the
strings in that chord in a downstroke motion. Go the symbols 1 & 2 mean for you to
play base, then downstrum base, downstrum the rest of the strings per measure in the first song and base,
strum strings per measure in the second song.

Play along with the tape if you have it, or record the chord and melody portion of the song
and then play the melody to your recorded accompaniment.

**JERICO**

```
<table>
<thead>
<tr>
<th>dm</th>
<th>C</th>
<th>A</th>
<th>G</th>
<th>F</th>
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**SCARBOROUGH FAIR**

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<th>C</th>
<th>dm</th>
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(Exc. 801)
```

[Chord diagrams for both songs are shown, with positions and strumming instructions.]
Two more strings to go and then you will get to some fun music. Again, you will see a lot of exercises on these two strings but the scale and pieces at the end of this section will help you put all these notes together.

\begin{center}
\textbf{NOTES ON THE FIFTH STRING "A"}
\end{center}

\begin{center}
\textbf{OPEN 2ND FINGER 3RD FINGER}
\end{center}

\begin{center}
\textbf{2ND FRET 3RD FRET}
\end{center}

\begin{center}
\textbf{A B C}
\end{center}

\textbf{A B C}

\begin{center}
5th STRING WALK
\end{center}
NOTES ON THE 6TH STRING "E"

**E**  **F**  **G**

OPEN  1ST FINGER  3RD FINGER
1ST FRET  3RD FRET

"Use r.h. finger "P" on all the notes in this first exercise"

This next exercise has the symbols 1st and 2nd ending with brackets and a repeat sign, all meaning for you to go through the song to the repeat sign go back to the beginning and do the song all the way through to the 1st ending skip over it and do the second ending.

**MERRY GO ROUND ROCK**
ANDANTE

These are the notes you have learned so far. The finger and fret numbers are also above the notes and the string numbers below.

Play through these notes, then use as a scale starting and ending on 8th string G.

This is your first REAL piece of guitar music. Please use the suggested fingerings (p,I,m & a) and 1st finger (1,2, etc). A closed number tells you that the note should be played on the given string.

There notes repeat, and see nearly none of a chord picked one at a time or tripled.

ESTUDIO

D Aguado

Fine

Return on back to the beginning & finish at Fine.
This will be the last classical piece that has guitar chord accompaniment, so the next few songs will be new to you. They are favorite selections so I encourage you to learn them all. The reading of these notes may come easier to you if you supplement your studies with the cut-out than cards and do the scales on the following pages. To do the chord accompaniment of this song, please refer to the chord section found further in the book.

GREEN SLEEVES

Traditional

STRUM-BYY (per measure)
The songs and pieces in the rest of the book will be in a variety of keys. These keys each contain a certain amount of sharps or flats. Learn these four scales to see if you can play in different keys so we can help you develop proper left and right hand technique.

**C Major Scale**

```
G C E A D G C E A
G C E A D G C E A
```

**A Minor Scale**

```
G C E A D G C E A
G C E A D G C E A
```

**G Major Scale** (The key of D has an F, so all F's are sharpened or raised 1 half)

```
D G B D G B D G B
D G B D G B D G B
```

**E Minor Scale** (The key signature is the same as the relative major, but when has a flat and no sharp.)

```
B E G B E G B E
B E G B E G B E
```
The next few pieces are some of my most favorite, and I am sure you'll enjoy them as well.

Each of these will contain left-hand fingerings which were you will recognize as chords you have played. For example, Andante uses the top part of a C chord and the top part of a G minor chord in just its first measure. A better example might be the Suite in C Major: it actually uses whole chords in the last five lines.

It would be in your best interest to take note where you see familiar chords in a classical piece, as they can assist you in the memorization of the song and in some cases give you guidelines as to how to finger the left hand.

Some other tips I want to pass on to you:

1. Always use the suggested left-hand fingers (p, m, b, s
2. Use the left-hand fingerings (numbers)
3. A slur symbol means to pick the note notes
4. A slur symbol means to pick the note notes
5. A slur symbol means to pick the note notes
6. A slur symbol means to pick the note notes
7. A slur symbol means to pick the note notes
8. A slur symbol means to pick the note notes
9. A slur symbol means to pick the note notes
10. A slur symbol means to pick the note notes

**Andante**  
F. Carulli
BASIC CHORD GROUPS

We will now take a break from the classical studies and give you a strong foundation in the workings of chords. This section is designed to lay the foundation for your studies in chords, progressions, and songwriting. After playing through these chords and the songs on the next few pages, you are encouraged to continue to use these tools in the songbooks and sheet music that are available to you.

Listed below are the most commonly used major and minor guitar chords in 3 of the most common keys guitar songs are written in. Three major and three minor chords are listed in each key, with the I, IV, and V chords marked IV and V, major and VII, minor.

Please get熟悉 with each chord before moving on to the next page.
CHORD SCALES

You have now begun to learn the chords that make up three keys used on the guitar and can be seen in the chart below under C, A, and F. I call these groupings of chords CHORD SCALES because the notes between these chords are used in the given sequences will spread up the scale just as their single root counterparts.

Using the chords you just learned as well as the DOMINANT SEVEN chords (E7, A7, C7, F7, G7, C, and A), you may now play these chords to understand the TONIC of the first chord and work your way through each one to the LEADING TONE. As you learn various songs and please yourself with these chord groupings, some will need in the key of C, for example will most likely have the major chords C, F, and G in it and might possibly use the Bm, Am, and F, as well.

The terms TONIC and DOMINANT are not to be confused as the roman numeral names for each chord as they represent the musical relationship they have to one another.

All of the 7th chords are DIMINISHED and are marked (9). These will be done by using the same chord form and just moving 9 to different roots for each different chord. The root shape is the root and on the scale you place it to determine the name of the diminished chord. For example, in the key of A, the number 9 tells you to place your thumb on the 9th fret of the 4th string, making it a diminished chord. So you will use this form for all of the diminished chords by putting your thumb on the 9th fret number which is marked in the right of each diminished chord.

The table below shows the chords for each key.

![Chord Chart]

A7 | B7 | C7 | D7 | E7 | G7 | F7

![Guitar Chords]

(A7) | (B7) | (C7) | (D7) | (E7) | (G7) | (F7)
FINGERPICKING & STRUMS

P - ALWAYS PLAYS THE ROOT OF THE CHORD WHICH IS THE LOWEST STRING PLAYED. THIS IS EITHER THE 4TH, 5TH OR 6TH STRING. P STRIKES THE STRING IN A DOWNWARD MOTION.

I - WILL ALWAYS PLAY THE 3RD STRING

M - WILL ALWAYS PLAY THE 2ND STRING

A - WILL ALWAYS PLAY THE 1ST STRING

Now set all of your fingers on their assigned strings. While P will strike the low string of the chord in a downward motion, M and A will strike the string by scaling the finger on the string and pressing it and releasing with the finger swinging toward the palm of the hand.

This is called "FREE STROKE" picking.

To try this first pattern play in A minor chord with the left hand. Since the root of the A minor is the 5th string that is the string you will play with P (not convention wise P is placed on all these patterns on the 5th string—you read in place 5 on which ever string it is). I will pluck the 3rd next then B the 2nd and finally A plucking 1st last.

All of these order you what another is a rhythmic lesson. After you get him for this first pattern then try the others below and then use pattern numbers 1 and 2 in the songs on the next page.

\[ \text{Patterns} \]

In the following strums a • will stand for bars in root of chord and the arrow will indicate which direction you should strum the guitar. Try rhythm pattern #1 on Steel Night on the next page, using the complete pattern once through per measure.

Now play through the rest of these patterns. Some of these will be used later in this book and you are encouraged to experiment with them on any thing you may do in the future.

B = ROOT OF THE CHORD ONLY
\[ \text{Pattern} 1 \]

B↓↓ = DOWN STRUM

↑ = UP STRUM ONLY

1st 2nd & 3rd strings
This final song will use pattern #1 p-f-m-a per each mark. Each pattern will begin on each of the 4 down beats of each measure so there will be four patterns played for each measure.

**PUFF**

G bm C G G

Puff the magic dragon lived by the sea and played all day on hisoblins in the autumn mist.

A D7 G bm C G

A and called his name little Jonathan listed until he and his friends called out:

C G A D7 G

gave him gifts of sealing wax and other fancy stuff.

**SILENT NIGHT**

A E

Silent night, holy night, all is calm.

A D A

All is bright. House of virgin, mother and child.

D A E

Holy infant so tender and mild. Sleep in Heavenly peace.

A f#m A E A

Peace. Sleep in Heavenly peace.
The main focus of this song will be the rhythm—B↓A↓. I would encourage you to first familiarize yourself with the chords of this song and then try it with the rhythm pattern.

B stands for the bass or root of the chord which you will play by itself, then you will strum the rest of the strings down with one down-strum ↓

A stands for the ALTERNATE BASS, which is plucked alone and then the rest of the strings are strummed again.

This pattern occurs at most once for each chord and sometimes twice. Be flexible with the answer for sometimes you will do just B↓↓B↓ and other times you will do just ↓↓

This type of strumming can be found most often in COUNTRY and BLUE-D Blm.

I think you'll find it a lot of fun.

FIVE FOOT TWO

C E7 A7 D7 G7

Five foot two eyes of blue
Has anybody seen my girl?

C A7 D7 G7 C E7 A7

Has anybody seen my girl?

D7 G7 C E7

Now if you run into a five foot two

A7 D7 G7

Covered with dirt

C E7 A7

Diamond rings and these things but your lips it isn't here!

D7 G7 C F C G C

Has anybody seen my girl
This next section will be a brief study in how to use TABLATURE which is a form of written music using numbers rather than notes. The numbers refer to the fret on the guitar and the lines represent each of the 6 strings. Numbers placed under the tab lines are the suggested left hand fingers.

I have only given you a sampling of the type of popular music that most commonly uses tablature and here below is just a few of the symbols used and their uses. All tab songs in this book should be picked with a guitar pick.

GOOD OL R&R

COUNTRY BUMPKIN
In this next tab song you will be using a very popular rock technique that is really fun and pretty simple as well because it only uses one finger for the two strings used. This alternates with an open A string in a syncopated rhythm to produce a catchy rock sound.

**CAT SCRATCH**

This last tab song is a blues-rock piece that can be a great background for any blues sound like the one found later in this book. As always, pay close attention to suggested tab finger and strumming as shown. The bar numbers in this song are new, so you will want to play them exactly as shown. The tab finger is placed on the given fret number.

**BLUE SHADOW**

(repeat this section 3 X)
This is the last of the chord charts in book one, but now one of the most useful. These four forms outline what I call "MOVABLE CHORD FORMS," because each form moves in a different fret of the guitar producing a different sound after it's played.

The first form is major E MAJOR FORM, because it simply is an E major chord moved up one and barreled with the first finger. Try this chord now. See how it resembles an E chord (with a bar).

Now the dark colored circles on each chord tell you where the root of the the chord form is, and it is always found at finger on the lowest string played. Whatever note you place the root on that will be the name of the chord. For example, if you play this first form on the first finger that is shown, the root is on the 2nd finger on the 5th fret, and becomes an E major chord. Try these.

The next form is very simple--without the 3rd finger. This is in MINOR FORM. Whenever you place it's root it will produce a minor chord. To clarify, the same is be a minor chord, you would now have a minor chord and an A minor chord.

The last set of chords are the A FORMS, both major and minor. These work just like the II FORMS except they are on the 5th string rather than the 6th. All of these forms are very common in all forms of music but especially in rock, pop and country. There are many other forms for chords the minor, the major 7th, and those can be found in Volume II.

I encourage you to memorize these and work with them in place of the E minor/7th mentioned above (as A FORM is moved to the 5th fret in place of the normal 7th fret). Be B

Some common real variations to the above chord forms are the 1st finger B and C FORMS. These operate the same way they use just one of the notes in the chord. The root (1st finger) on the lowest string at the 1st finger of the 5th string. Try the other notes below in the following manner:
1) Be the 2nd finger above the root but
2) Be the chord above the root. You
3) Do this on all the notes that go with that form as seen above.

WILD THING
Various Scales and Their Uses

All of the scales given in this book, including these, have several different uses. They are

the base work for melodies in songs. They provide direction for leads and solo improvisations

and they are a tool for developing string and fingerboard technique. A good guitarist can not do

ten many scales. Volume 4 of this series of books will give you opportunities to use these in a variety

of ways, but for now you should learn and memorize them so you have the bases to do leads and

improve on your own as well as in continuing to develop your playing skills.

All of the scales on the page are what are called Moveable Scales and are to be used for the Moveable Chords you

just learned. As will them, the dark circle is the root which

determines the key of the scale and the open the places you

play and note the scale.

Major scales are used for songs in major keys, minor scales

for minor keys. Play through these two and hear the difference in each just as you can hear the difference between

a major and a minor chord.

This rock scale is used often and

is good for developing passive

dominants. So all the way and then

break down using the 2nd finger

on the main note as shown. As

with the others, the dark circle is

the root and one the moving

places of the scale and determine

the key within the scale is in

Major Pentatonic

Minor Pentatonic

Blues

Rock

These two blue scales are really fun and can be used with common

blue riffs as well as some blues rock.

Blues

(minor pentatonic)

E FORM

G FORM
This updated practice routine gives you a synopsis of what you should be practicing at this point in your studies. The suggested time of practice is now an hour because you need that much time just to go to all of the assignments. Feel free to devote any amount you choose, but remember to really become skilled in any of the given aspects of the guitar; a good amount of concentrated effort and time will be required.

I suggest that you continue your learning by working out of Book 2 of this series by getting more and less anthologies of popular instrumental works and by getting audio or sheet music of the pop songs you enjoy and applying the knowledge you learned here to them.

I WARM UP EXERCISES (10 minutes)

> 0123456 x2 on all 6 strings
> 123456 x2 moving up one fret after each set of two, then come back down once you get to the 12th fret

* Use guitar pick alternately down then up

Use 1 & 2 right hand fingers to pick the notes. Remember to alternate them for each note you play. Use an upstroke and fore stroke. Refer to page 4 for correct technique. Slow guided practice to a metronome will do more for your progress than fast inattentive practice.

II SCALES (10 minutes)

> Basic Scales - C G Am and Em.
> Major Scales - Blues, Rock, E and A minor.

* Use the rest and free stroke and the alternate guitar picking techniques.

III CLASSICAL STUDIES (25 minutes)

> NOTE READING. You should be able to know the names of the strings and the notes on each string up to the 6th fret and you should be able to name all of the notes on the staff including 5th and 6th string ledger lines. TO REVIEW you can refer to the cut out flashcards, replay some of the old exercises or simply play on sheets in sight reading new instrumental pieces.

> STUDIES. Estudio, Green Sleeves, Antwerp, Suite in C Major and Saxby in A minor

You should eventually be able to do all of the pieces mentioned above with relative accuracy and precision. To accomplish this you need to be sure you are using all of the suggested right and left hand fingerings and use slow and attentive practice with a metronome. Spend the most concentration on the few measures surrounding the trouble spots.

IV CHORD AND HARMONY EXERCISES (16 minutes)

> You should now have learned the finger picking patterns that accompany the songs "Puff" and "Silent Night" and the alternating base pattern for "52." These songs will give you some basis to right hand rhythm techniques for other pop songs you may learn in the future.